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Photo by Sol Neeman



Courtesy photo

Marybeth Kwiello (top) looks at one of Carole Jackson's sculptures (close-up, bottom) in an exhibit that will continue at the University Collier House/Faculty Club throughout the month of May.

# Art's many Faces

Story by Ming Rodrigues

"Images of Women," sculptures by artist Carole Jackson and Polaroid photo-manipulations by Steve La Riccia are on display at the University's Collier House/Faculty Club until the end of

the month. Women are a common theme in Jackson's work. "As a woman in this time, I find it important to use female forms in art in a way that shows diversity, strength and vulnerability in women," explained Jackson, who has a B.A. in sculpture from the University. "My sculptures do not objectify women but, rather, they reveal them as entities with creative power."

Jackson's bronze and clay sculptures celebrate the female form in all the different shapes and sizes that women come in. Each piece opens an emotional window on women, revealing them in states of anguish, desperation, tranquility or joy — "all the emotions we women experience," Jackson said. The sculptures of different female forms were inspired because "there is a lot of body image stuff that women are still working on."

The response to her work has been unexpected. "I've had women look at my sculptures and go 'Oh my god, it's beautiful. It's not perfect, but it looks like me.'" Jackson said. "I didn't start out expecting anything. I was doing it for myself. But now I'm glad I could make a positive impact."

Jackson, who lives in Eugene, has also recently completed new work on mythological dream images of women in clay. "These mythologies are important in what I do because they are a real part of our beginning as a culture," she said.

As a child growing up in Coos Bay, Jackson had always been fascinated with clay and color, and painting was what she started out doing. It was only at Portland State University that a painting and sculpture course got her interested in sculpture.

"I enjoy the feeling of making form," she said. "Describing things in form is my language, my way of communicating. There's some sort of consciousness I get into when I'm modeling clay that I don't get from anything else."

Though it became difficult to manipulate film when Polaroid altered the chemistry of their SX-70 film for faster development in the mid '80s, La Riccia's experiments in finding new techniques to revive the process have been successful.

The exhibitions can be viewed from 8 a.m. to 7 p.m. weekdays. Collier House/The Faculty Club is located on 1170 E. 13th Ave., across from the EMU.

"I like the way lines and forms work together and communicate to create patterns and designs that draw a person in," she said. "I try to create something that intrigues them and makes them curious. I'm happiest when I can tie it all together."

The second exhibit features the work of La Riccia, an Elmira artist who manipulates Polaroid SX-70 photographs to make them look like impressionistic paintings. His latest work includes nudes copied in the style of 19th century French impressionist painters Degas, Renoir and Monet.

Here is a guy who can take a Polaroid snapshot and turn out picture paintings like some kind of Van Gogh. This is art and chemistry at work. What he can do is take a Polaroid snapshot of, say, your basic '54 Chrysler and manipulate the photo chemicals with the kind of dental tool a hygienist uses.

By pressing, stroking and brushing the surface of the developing snapshot, La Riccia causes colors and lines to blur in the soft, shimmering style of impressionist painters. "The Polaroid picture is made of thick emulsion, and you're able to press down without ripping the picture," said La Riccia, who took up photography 16 years ago. "As soon as you press down on the chemicals it becomes very fluid down there."

He's been experimenting with the process since 1979 but didn't take it up seriously until three years ago when he began giving photopaintings to friends and exhibiting his work. Borrowing a friend's SX-70 camera, he gave it a try and then developed his "painting" technique over the next few years.

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